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SEASON
1915-1916

THIRTEENTH SYMPHONY PROGRAM
MARCH 3 *and* 4, 1916

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LATER in the season we shall be able to announce some interesting additions to the preliminary list sent herewith. If the European War situation permits, we may be able to arrange for tours of

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Begs to Announce the Following Distinguished Artists for the Season 1916-1917

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MME. CLARA CLEMENS-GABRILÓWITSCH, Contralto, Recitals

MME. JOHANNA GADSKI, Prima Donna Soprano, Metropolitan Opera Company

MME. CAROLINE HUDSON-ALEXANDER, Soprano, Oratorio and Recitals

MME. SUSAN METCALFE-CASALS, Soprano, Recitals

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Thirteenth Symphony Program

FRIDAY AFTERNOON - - MARCH 3, at 3:00
SATURDAY EVENING - - MARCH 4, at 8:15

Soloist=KATHLEEN PARLOW=Violinist

Sinigaglia - - Overture, "Le Baruffe Chiozzotte," Op. 32

Carpenter - - Suite, "Adventures in a Perambulator"
I En Voiture
II The Policeman
III The Hurdy Gurdy
IV The Lake
V Dogs
VI Dreams
(First time)

Glazounow - - - Concerto for Violin, Op. 82
I Moderato
II Andante
III Allegretto
(Played without pause)

Dvorak - - - - Scherzo Capriccioso, Op. 66
(First time)

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November	5- 6	Margareta Matzenauer—Contralto.
	12-13	Harold Bauer—Pianist.
	19-20	Albert Stoessel—Violinist.
December	3- 4	Carl Friedberg—Pianist.
	10-11	Julia Culp—Soprano.
	17-18	Heinrich Gebhard—Pianist.
December / January	31 / 1	Edoardo Ferrari-Fontana—Tenor.
	7- 8	Marie Caslova—Violinist.
	14-15	Johanna Gadski—Soprano.
	28-29	Marcella Craft—Soprano.
February	4- 5	Clarence Whitehill—Baritone.
	11-12	Pablo Casals—Violoncellist.
March	3- 4	Kathleen Parlow—Violinist.
	10-11	Fannie Bloomfield Zeisler—Pianist.
	17-18	Anna Case—Soprano.

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Overture, "Le Baruffe Chiozzotte," Op. 32

Leone Sinigaglia, born 1868

Sinigaglia is one of the comparatively few Italian composers who have devoted their activities to the writing of orchestral works. He studied at the Conservatory of Turin and, later, in Vienna, under Mandyczewski. His acquaintance with Dvorak and Goldmark, which developed during his stay in Vienna (especially with reference to Dvorak) exerted considerable influence on his work. Sinigaglia's earlier compositions consist largely of pieces for voice, for violin and for violoncello, and some chamber music. His later works include a violin concerto, Op. 20; variations on a theme by Brahms for quartet, Op. 22; "Danze Piemontese," for orchestra, etc.

"Le Baruffe Chiozzotte"—in an approximate translation, "The Quarrels of the People of Chiozza"—is the name of a comedy written by Carl Goldini in 1760. This author, the founder of Italian comedy, was born in Venice in 1707.

The story of "Le Baruffe Chiozzotte" is of the simplest description. It concerns the population of the little fishing town of Chiozza, distant some eight miles from Venice. The fishermen have collected into baskets the fish which they have caught, and while this operation has been in progress the womenfolk of Chiozza have been sitting in the main street, opposite the beach, making lace and chattering like magpies. Soon there is heard the sound of angry voices. Some of the gossipers are quarreling. The strife spreads quickly; there is shrieking and scuffling, and, to add to the confusion, the men run to the aid of their wrangling relatives. Even the lovers, Lucietta and Tita Nane, take sides in the fray, and their mutual recrimination rises high above the babel of cries and shouting. At length the good-natured little magistrate of Chiozza appears upon the scene. He makes peace between the lovers and establishes order and harmony among the fighting people. He calls for wine and things to eat; and the sound of fiddles and the dance of the Chiozotti drown the memory of their quarrels.

Sinigaglia has not endeavored in his overture to portray Goldini's comedy scene by scene, but to reflect the general character of the situations—the teasing women, the idyl of Lucietta and Tita Nane, and the quarrel with its happy outcome. The work is not, however, written in the orthodox sonata form.

It commences (Allegro con spirito, D major, 2-2 time) without any introduction with a lively subject announced ff by the full orchestra. This material is presented at considerable length, eventually leading into a new section (Moderatamente mosso), in which a contrasted melody is heard in the oboe and later in the first violins. There is an acceleration of the time, and the melody is carried on in a more playful guise until it ushers in a theme (Allegro moderato), the general spirit of which has much in common with the opening portion of the piece. The tempo again becomes quicker, and a chattering figure (Allegro), played by the woodwinds, is given lengthy development and leads to a repetition of the Moderatamente mosso melody heard before. As in the first division of the work, this theme is taken up by the violins, but the

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latter part of it is changed, a syncopated figure in the middle portions of the harmony playing an important part. The former Allegro moderato theme recurs and, after it, the lively subject which opened the overture itself. The repetition of this with a short coda brings the work to its conclusion.

Fantastic Suite, "Adventures In A Perambulator"

.....John Alden Carpenter, born 1876

Few important orchestral works have ever created such remarkable interest as has this fantastic suite of Mr. Carpenter. It was first performed by the Chicago Symphony Orchestra, Mr. Stock conducting, in March, 1915, and was repeated at the beginning of the present season. The New York Symphony Orchestra, under Walter Damrosch, played it in New York and Boston in November, this year. The Boston orchestra gave it its second Boston presentation one month after the New York orchestra had played it there, and programmed it again February 4th.

John Alden Carpenter's career presents the very unusual combination of a successful business man and a composer who in a few years has attained recognition as one of the great modern writers of musical scores. He received his first musical instruction from his mother, a pupil in singing of Marchesi and William Shakespeare, of London. Later he was under the guidance of Bernard Ziehn and Sir Edward Elgar. While at Harvard University (from which he was graduated in 1897) he was a pupil of Prof. Paine. After graduation he joined his father's business in Chicago.

A set of eight songs, published in 1912, first directed public attention to Mr. Carpenter as a writer of uncommon merit. Most of his productions have been vocal, but his violin and piano sonata is one of his most important works. It was played here two years ago by Mr. and Mrs. David Mannes.

The "Perambulator" suite, unique in its conception, quaintly humorous and of subtle grasp in "program," is a most vivid portrayal of the impressions received by a baby in its outlook upon the new plane of existence into which it has entered. The composition is in six movements.

The suite is scored for these instruments: three flutes (the third interchangeable with a piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two xylophones, Glockenspiel, bells, harp, celesta, pianoforte, and the usual strings.

The following programme is printed as preface to the score:

I.

En Voiture!

Every morning—after my second breakfast—if the wind and the sun are favorable, I go out. I should like to go alone, but my will is overborne. My Nurse is appointed to take me. She is older than I, and very powerful. While I wait for her, resigned, I hear her cheerful steps, always the same. I am wrapped in a vacuum of wool, where there are no drafts. A door opens and shuts. I am placed in my perambulator, a strap is buckled over my stomach, my Nurse stands firmly behind,—and we are off!

THE LITTLE PLAYHOUSE OF ST. LOUIS

Makes tentative announcement of the following productions for the 1916-1917 season.

Dekker: "OLD FORTUNATUS"—a splendid pageant drama of the Elizabethan period, produced but once before in America.

Grillparzer: "MEDEA"—a masterpiece of nineteenth century European drama. The Little Playhouse hopes to present a St. Louis-made translation and acting version of this play, never get presented in English.

Galsworthy: "A BIT OF LOVE," "THE LITTLE DREAM."

Maeterlinck: "HOME"—This, with the two preceding plays, comprises a group of three poetical one-act plays that are familiar to all students of the contemporary drama.

Four American Plays—Four one-act plays from The Work-Shop, Harvard, including "GOOD NEWS" by Ballard, and "FIVE IN THE MORNING" by Hagedorn.

Cloyd Head: "GROTESQUES"—one of the successes of the Chicago Little Theatre in 1915; a play of pure imagination, with wonderful effects in lighting.

Arthur Schnitzler: "THE GREEN COCKATOO," "PARACELSUS," "THE COMPANION."

Echegaray: "THE GRAND GALEOTO"—the greatest work of the most significant modern Spanish dramatist.

In addition, there is under consideration for presentation, plays by Cale Young Rice, Albert Hatton Gilmer, Mrs. A. H. Gilmer, W. W. Gibson, Maurice Baring, Reginald Arkell, Martyn Johnson, and others. Michael C. Carr will probably produce a puppet show for the children's matinees.

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II.

The Policeman.

Out is wonderful! It is always different, though one seems to have been there before. I cannot fathom it all. Some sounds seem like smells. Some sights have echoes. It is confusing, but it is Life! For instance, the Policeman;—an Unprecedented Man! Round like a ball; taller than my Father. Blue—fearful—fascinating! I feel him before he comes. I see him after he goes. I try to analyze his appeal. It is not buttons alone, nor belt, nor baton. I suspect it is his eye and the way he walks. He walks like Doom. My Nurse feels it too. She becomes less firm, less powerful. My perambulator hurries, hesitates, and stops. They converse. They ask each other questions,—some with answers, some without. I listen, with discretion. When I feel that they have gone far enough, I signal to my Nurse, a private signal, and the Policeman resumes his enormous Blue March. He is gone, but I feel him after he goes.

III.

The Hurdy-Gurdy.

Then suddenly there is something else. I think it is a sound. We approach it. My ear is tickled to excess. I find that the absorbing noise comes from a box—something like my music-box, only much larger, and on wheels. A dark man is turning the music out of the box with a handle, just as I do with mine. A dark lady, richly dressed, turns when the man gets tired. They both smile. I smile too, with restraint, for music is the most insidious form of noise. And such music! So gay! I tug at the strap over my stomach. I have a wild thought of dancing with my Nurse and my perambulator—all three of us together. Suddenly, at the climax of our excitement, I feel the approach of a phenomenon that I remember. It is the Policeman. He has stopped the music. He has frightened away the dark man and the lady with their music-box. He seeks the admiration of my Nurse for his act. He walks away, his buttons shine, but far off I hear again the forbidden music. Delightful forbidden music!

IV.

The Lake.

Sated with adventure, my Nurse finally pushes me on, and before I recover my balance I am face to face with new excitement. The land comes to an end, and there at my feet is the Lake. All other sensations are joined in one. I see, I hear, I feel, the quiver of the little waves as they escape from the big ones and come rushing up over the sand. Their fear is pretended. They know the big waves are amiable, for they can see a thousand sunbeams dancing with impunity on their very backs. Waves and sunbeams! Waves and sunbeams! Blue water—white clouds—dancing, swinging! A white sea-gull floating in the air. That is My Lake!

V.

Dogs.

We pass on. Probably there is nothing more in the World. If there is, it is superfluous. There IS. It is Dogs! We come upon them without warning. Not one of them,—all of them. First, one by one; then in pairs; then in societies. Little dogs, with sisters; big dogs, with aged parents. Kind dogs, brigand dogs, sad dogs, and gay. They laugh, they fight, they run. And at last, in order to hold my interest, the very littlest brigand starts a game of "Follow the Leader," followed by all the others. It is tremendous!

VI.

Dreams.

Those dogs have gone! It is confusing, but it is Life! My mind grows numb. My cup is too full. I have a sudden conviction that it is well that I am not alone. That firm step behind reassures me. The wheels of my perambulator make a sound that quiets my nerves. I lie very still. I am quite content. In order to think more clearly, I close my eyes. My thoughts are absorbing. I deliberate upon my Mother. Most of the time my Mother and my Nurse have but one identity in my mind, but at night or when I close my eyes, I can easily tell them apart, for my Mother has the greater

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charm. I hear her voice quite plainly now, and feel the touch of her hand. It is pleasant to live over again the adventures of the day—the long blue waves curling in the sun, the Policeman who is bigger than my Father, the Music-box and my friends, the Dogs. It is pleasant to lie quite still and close my eyes, and listen to the wheels of my perambulator. How very large the world is! How many things there are!

*
* *

Concerning the musical significance of the various movements, Mr. Carpenter says:

I. En Voiture. The first movement is in the nature of a short prologue, introducing the "principal characters," viz.: "My Nurse," "My Perambulator," and "Myself." The themes representing these ideas reappear constantly throughout the composition in varying form. "My Nurse" announces herself promtply at the beginning of the first movement by means of two violoncellos, soli. This soon is followed by the first appearance of the "Perambulator" motive in the celesta and strings, over which, almost immediately, the first flute announces the ingenuous idea, a descending scale, which stands for "Myself."

II. The Policeman. A few introductory measures, suggesting an interested and hurrying perambulator, are followed by the "Policeman," who makes himself known in flutes and clarinets over a pizzicato accompaniment. After a short development, this is followed by a sort of "Intermezzo," which is intended to suggest the conversation between the Policeman and the Nurse, the remarks of the former being voiced in a solo bassoon, and the responses of the latter in four solo violins, divisi. The conversation is interrupted by the "private signal"—sounded by a muted trumpet ff, over an agitated suggestion of the perambulator theme in celesta and piano. The first part of the movement is then, in substance, repeated.

III. The Hurdy-Gurdy. There is no new material in this movement. Bits of familiar masterpieces are heard on the "Hurdy-Gurdy" (two xylophones and harp) with excited interjections by "Myself" and "Nurse." We all "dance together" to a little valse based on the "Perambulator" theme. The remainder of the movement requires no analysis.

IV. The Lake. The only themes necessary to mention, as belonging to this movement, are the first, suggesting the "little waves," allotted to the flute, and another, suggestive of the large and amiable ones, which is heard in the strings and the horns.

V. Dogs. The woodwind bear most of the burden of furnishing descriptions of dogs, in various themes and snatches of themes, which it would not be of interest to quote. "Ach Du Lieber Augustin" may be detected in the "mêlée" as well as "Where, Oh, Where Has My Little Dog Gone?" A variation of the last is used toward the end of the movement as the theme of a short fugue in the wood-wind, suggesting dogs playing "Follow the Leader."

VI. Dreams. A résumé of all the preceding "excitements." It may be worth while simply to call attention to the softened and broadened version of the original "Nurse" theme, which here represents "My Mother," and also to the final "berceuse," which is made up in part of the "Child" theme over an accompaniment drawn from the "Perambulator" motive.

Concerto for Violin, in————, Op. 82.....
.....Alexandre Glazounow, born 1865

The following analysis of this work was made by Mr. Philip Hale, on the occasion of its performance by Zimbalist and the Boston Orchestra in October, 1911.

"The concerto," wrote Mr. Hale, "is practically in four movements without interruption. Moderato, A minor, 4-4. The principal theme is of an expressive nature, and is announced at once by the solo violin with a light accompaniment, chiefly of clarinets and

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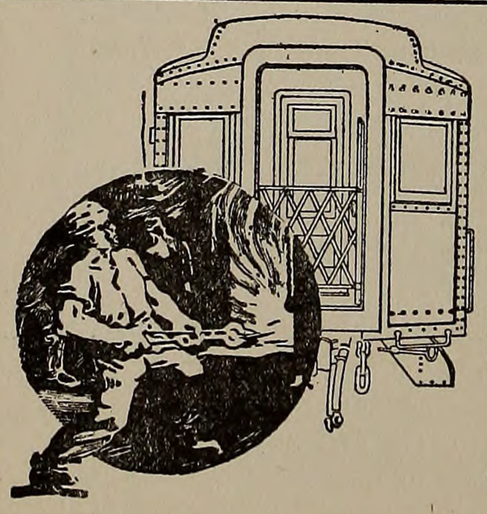
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bassoons. This theme occurs frequently in the course of the concerto. The second subject, a flowing one, is also given out by the solo violin. Andante, D flat, 3-4. This section in aria form is followed by an agitated section, and there is a return to the first movement. An elaborate cadenza leads to the Finale, Allegro, A major, 6-8. The chief theme is dialogued at first by trumpets and violins. It is afterward given out in an orchestral fortissimo. Other thematic material is of a joyous nature."

Scherzo Capriccioso, Op. 66.....Antonin Dvorak, 1841-1904

The "Scherzo Capriccioso" begins Allegro with a phrase in the horns, which is found to be of considerable importance as the piece progresses. The full orchestra gives out the principal theme, which is developed, and the second subject comes in, announced by the violins. After additional treatment of the first subject, there is a repetition of the entire first part of the Allegro.

At the beginning of the Trio there is a melody for English horn, followed by a theme for the strings, flute and oboe. After the usual development, the Coda, which is built upon the horn theme used in the beginning, works up to a climax, bringing the Scherzo to a close.

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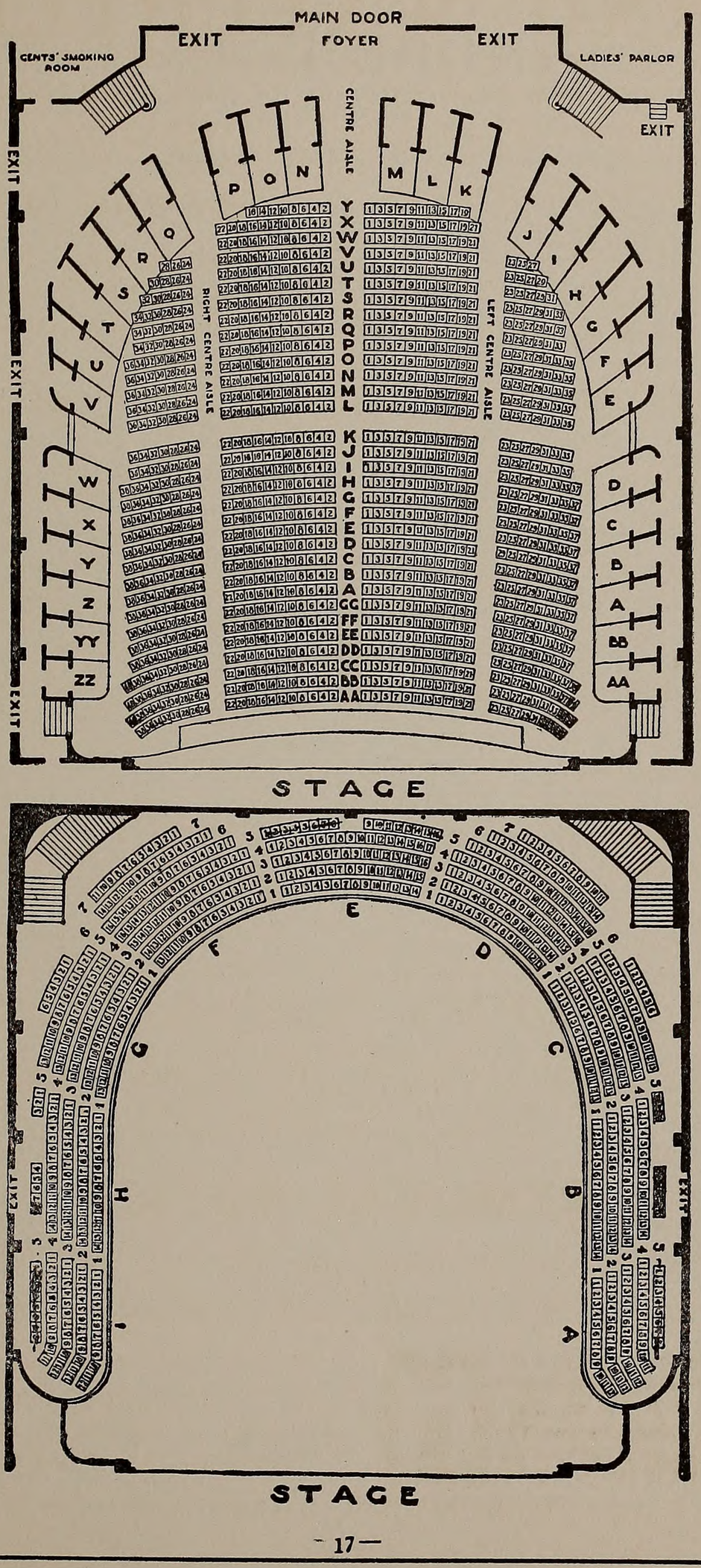
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SKETCH BY ROSE O'NEILL



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PROGRAM

Schumann.....**Overture to "Genoveva," Op. 81**

Sibelius.....**Symphony No. 1, in E minor, Op. 39**

I Andante ma non troppo; Allegro energico
II Andante (ma non troppo lento)
III Scherzo: Allegro
IV Finale (Quasi una fantasia)

Tschaikowsky.....**Concerto for Piano, No. 1, in B-flat minor, Op. 23**

I Andante non troppo e molto maestoso; Allegro con spirito
II Andantino semplice; Allegro vivace assai
III Allegro con fuoco

Lalo.....**Overture to "Le Roi d'Ys"**
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Soloist—ANDRE POLAH—Violinist

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Polah is a native of the Hague, Holland, and was a prize student at the conservatory of that city, afterwards studying with Ysaye. He went to Paris, where he lived awhile, later going to Berlin. After being in Berlin a short time he became a great favorite of the Grman Imprial court, and often played sonatas with the Emperor's sister, who is an accomplished pianist.

The war made an end of all musical life in Berlin, and especially the work of Mr. Polah, who, being a native of Holland, was denounced as a spy and narrowly escaped being shot. A thorough inquiry resulted in his acquittal, and he made his escape to Holland.

From Holland he came to America, at the urgent request of Rose O'Neill, the renowned Missouri artist and modeller of the "Kewpies," whose friendship and admiration for his art he had enjoyed for many years in Europe. On reaching America, he went to Bonniebrook, Miss O'Neill's home in the Ozarks, where he has been engaged in working on the Kewpie opera which the artist plans to produce. The management of Drury College, in Springfield, took advantage of Mr. Polah's stay in Southwest Missouri, by engaging him in the music department of the institution.

1. **Overture to "Merry Wives of Windsor"**.....**Nicolai**
2. **Two orchestral pieces**.....**G. F. Boyle**
   - (a) Slumber-Song
   - (b) "Aubade"
   - (First time)
3. **La Jota Aragonese**.....**Saint-Saens**
4. **Concerto for Violin, in E-Minor, Op. 64**.....**Mendelssohn**
   - I Allegro molto appassionato
   - II Andante
   - III Allegro molto vivace
5. **Valse Triste**.....**Lillebridge**
   - (First time)
6. **"Nutcracker" Suite, Op. 71**.....**Tschaikowsky**
   - Danse de la Fee Dragee
   - Danse Russe
   - Danse Arabe
   - Danse Chinoise
   - Danse des Mirlitons
   - Valse des Fleurs

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